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The
FAVOURITE SONGS
in the
O P E R A
Call'd

LA DIDONE.
ABBANDONATA.
 By Sig^r Perez.

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had

- I. Le Delizie Del Opere, containing the Favourite Songs from all the Italian Operas for 20 Years past Compos'd by Sig^r Haffe, Galuppi, Perez, Jomelli, Cocchi, Pergolese, Vinci, Ciampi &c. &c. in 9 Vol^s
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Favourite Songs from Operas

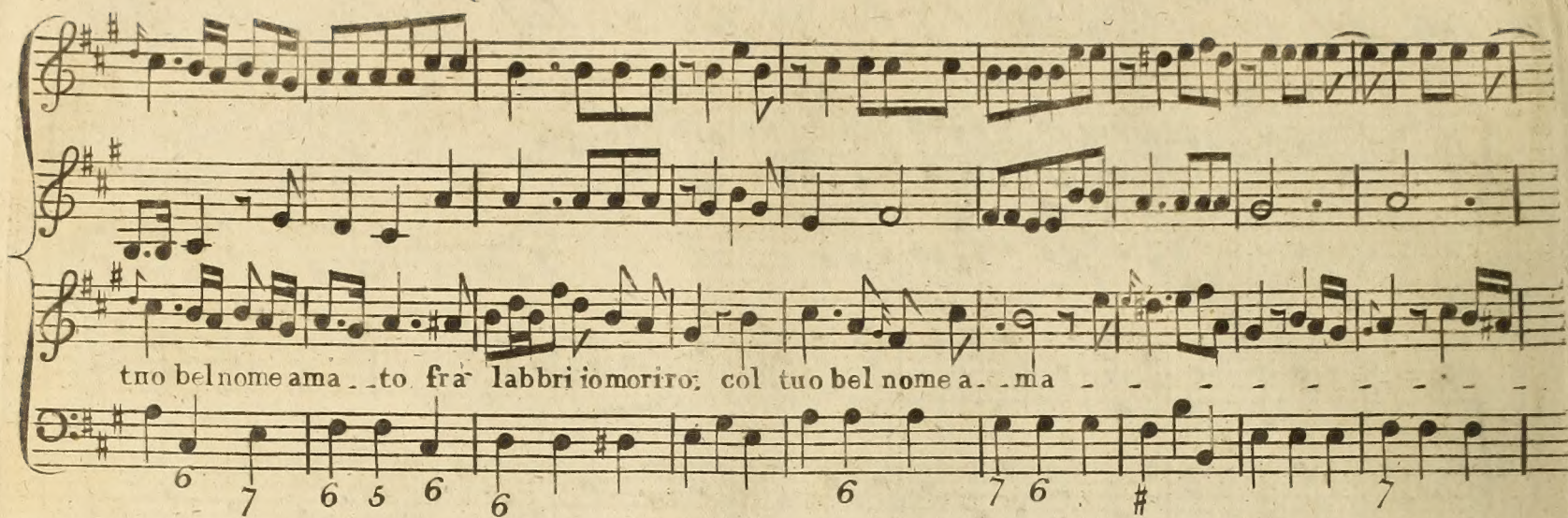
Arianna e Teseo	Il Filosofo di Campagna	Demetrio. 2 Collections	Ezio by Perez. 3 Coll ^{ns}
Antigona	Il Mondo nella Luna	Zenobia	Ipermestra
Arminio	Bertoldo	Iffipile	Andromaca
La Clemenza di Tito	Il tre Cecisbei	Creso	Siroe by Lampugnani
Vologeso	Don Calascione	Solimano	Ricimero
Farnace	Orazio	Attilio Regolo	Demofonte
Ciro Il Riconosciuto, 2 Coll ^{ns}	La Comedia	Nerone	L'Olimpiade
Attalo	Il Negligente	Didone	Adriano in Siria

Aria nel la Didone Abbandonata Sig.^r Elisi del Sig.^r Galuppi

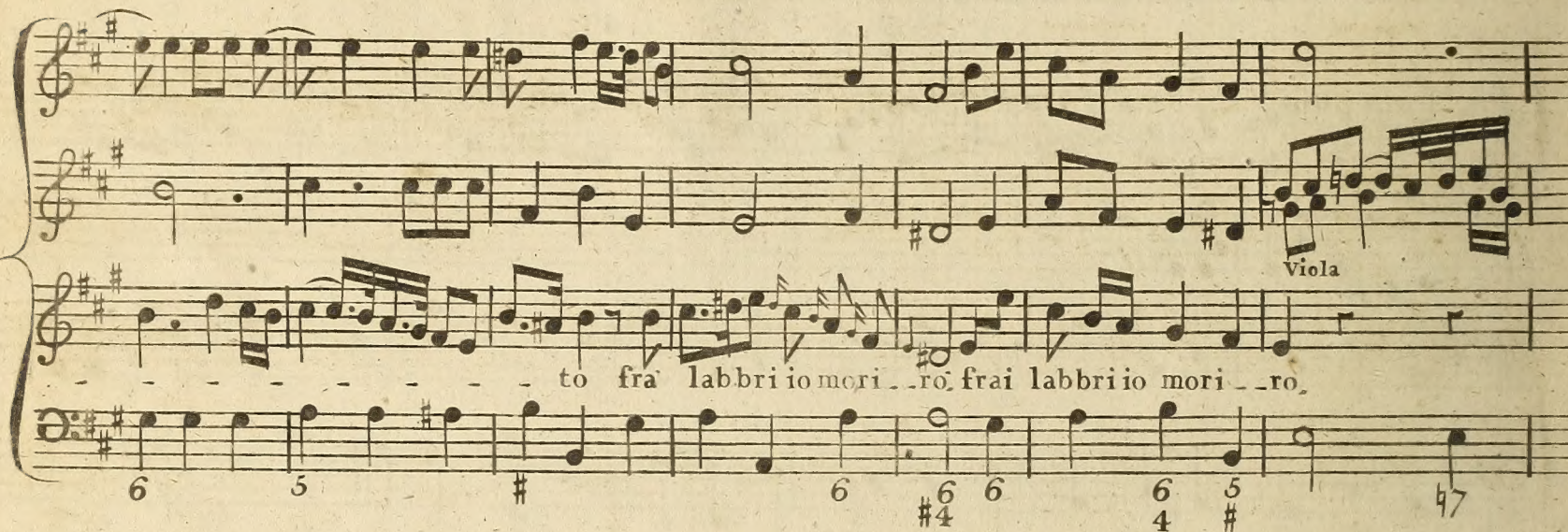
Largo

non ti moro alla to Ido. lo del cor mio, I. do del cor mio, col tuo bel nome ama-to, col

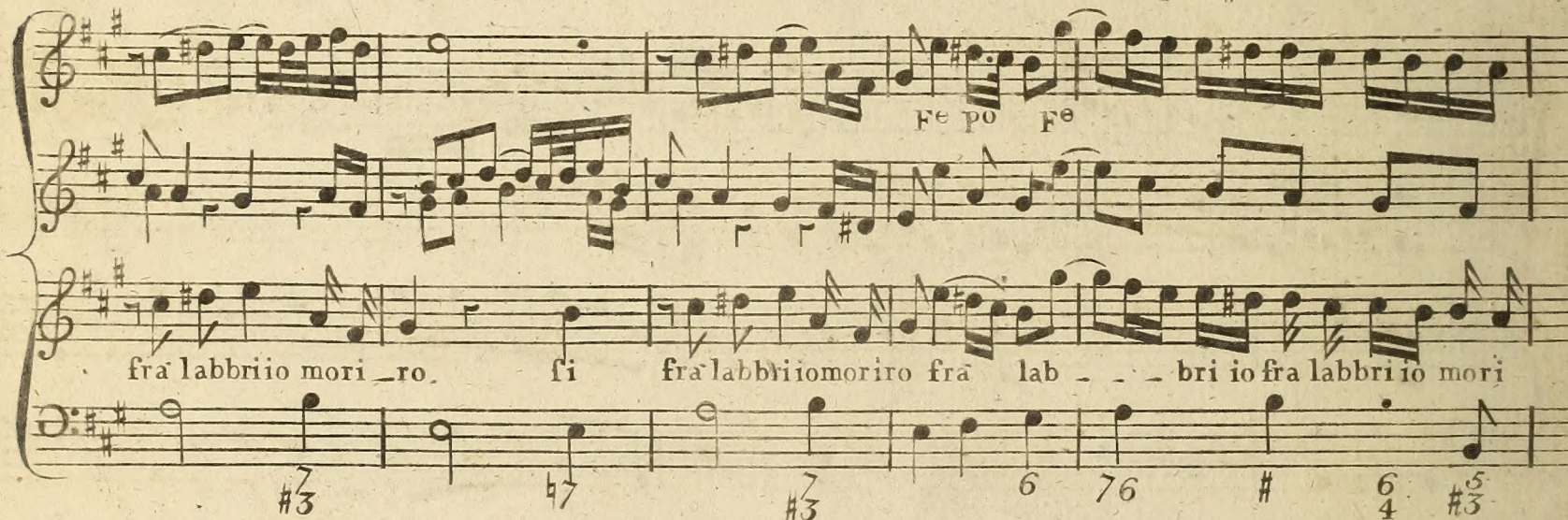
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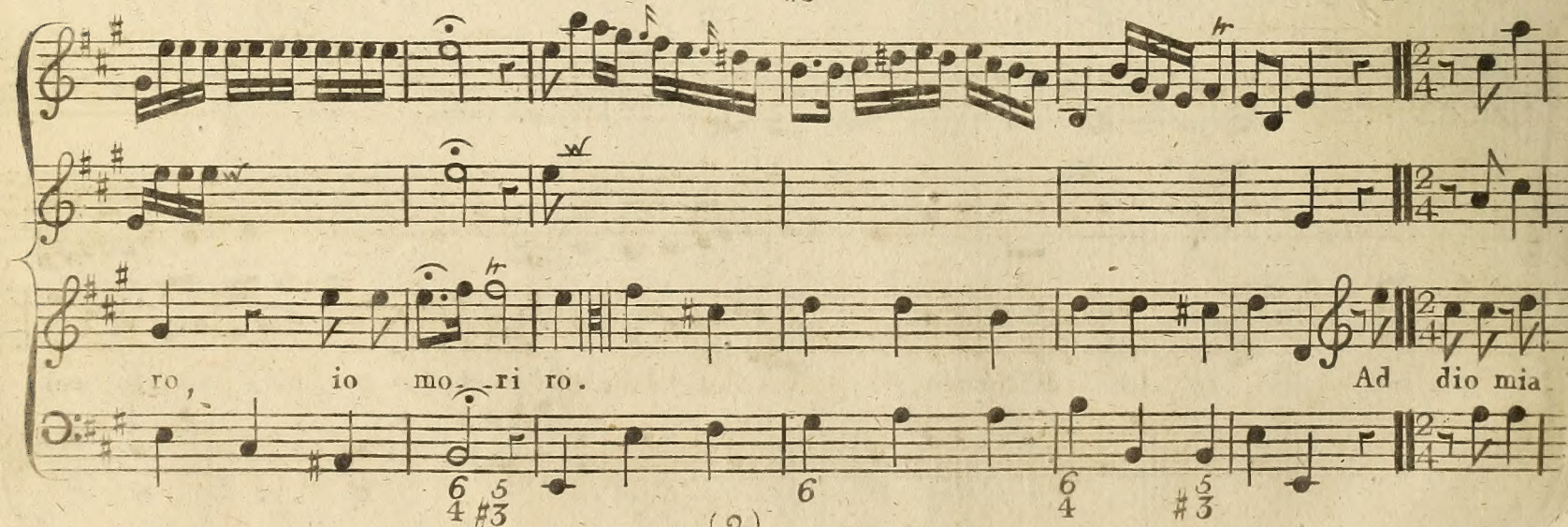
First system of the musical score. It consists of three staves. The top two staves are for a vocal line, and the bottom staff is for a basso continuo line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "tuo bel nome ama... to fra' labbri io moriro; col tuo bel nome a... ma". The basso continuo line includes figured bass notation: 6, 7, 6, 5, 6, 6, 6, 7, 6, #, 7.



Second system of the musical score. It consists of three staves. The top two staves are for a vocal line, and the bottom staff is for a basso continuo line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "to fra' labbri io mori... ro, frai labbri io mori... ro,". The basso continuo line includes figured bass notation: 6, 5, #, 6, #4, 6, 6, 4, 5, #, 47.



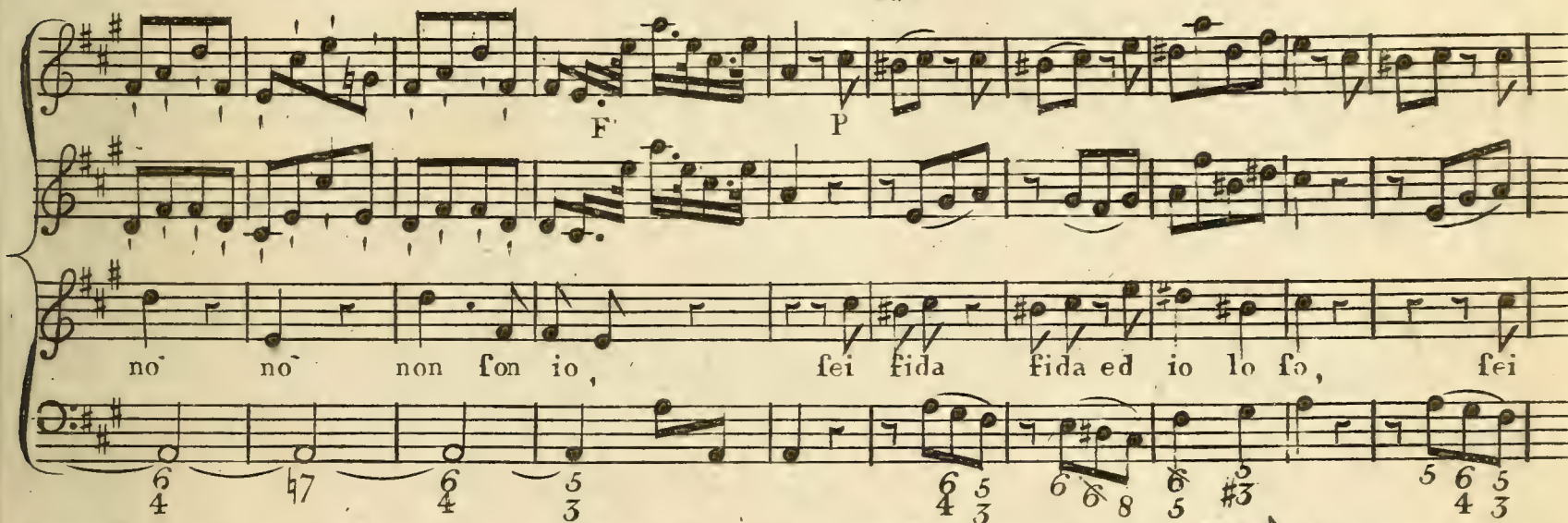
Third system of the musical score. It consists of three staves. The top two staves are for a vocal line, and the bottom staff is for a basso continuo line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "fe po fe fra labbri io mori... ro, fi fra labbri io moriro fra lab... bri io fra labbri io mori". The basso continuo line includes figured bass notation: #3, 47, #3, 6, 7, 6, #, 6, 4, #3.



Fourth system of the musical score. It consists of three staves. The top two staves are for a vocal line, and the bottom staff is for a basso continuo line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "ro, io mo... ri ro. Ad dio mia". The basso continuo line includes figured bass notation: 6, 4, #3, 6, 6, 4, #3. The system ends with a double bar line and a 2/4 time signature change.




First system of the musical score. It consists of two staves. The upper staff contains a melody with dynamic markings *F* and *P*. The lower staff contains a bass line with a vocal line below it. The lyrics are: "vita, mia vita, ad-dio, non pian-ge-re, non piangere il mio fa to, mi se ro no son io;". Below the bass line are the numbers: 6, 7, # - 6, # 6, 6, 6 5, 4 #3, and 47.



Second system of the musical score. It consists of two staves. The upper staff contains a melody with dynamic markings *F* and *P*. The lower staff contains a bass line with a vocal line below it. The lyrics are: "no no non son io, fei fida fida ed io lo fo, fei". Below the bass line are the numbers: 6 4, 47, 6 4, 5 3, 6 4 3, 6 5 3, 5 6 5, and 4 3.



Third system of the musical score. It consists of two staves. The upper staff contains a melody with dynamic markings *mez* and *fe*. The lower staff contains a bass line with a vocal line below it. The lyrics are: "fida, ed io lo fo, ed io lo fo, ed io lo fo". Below the bass line are the numbers: 6 8 8, 6 #3, 6 8 #, 6 8 #3, and 3 4.



Fourth system of the musical score. It consists of two staves. The upper staff contains a melody with dynamic markings *hr* and *po*. The lower staff contains a bass line with a vocal line below it. The lyrics are: "fe non ti moro a la-to I-do lo del cor mi-o I-do lo del cor". Below the bass line are the numbers: 6 4, #3, 7, 6 5, 6 5, 4 #3, 7 5, 6 5, and 6 5.

mi col tuo bel nome ama to col tuo bel nome ama

6 9 5 6 6 6 6

to fra labbri io mori ro fra labbri io mo - riro fra labbri io mori

6 6 5 7 5 6 6 5 4 3 4 7 7

ro, fi fra labbri io mori ro moriro fra labbri io mori - ro, fra

4 7 7 6 5 6 6 4 3 4 3 6

labbri io mori ro.

6 4 5 6 5 6 6 6 4 3 6 6 4 3

Aria nel La Didone Abbandonata - Sig^{ra} Mattei -

del Sig^r Perez.

Andantino Affettuoso

po .S. tr po Fe po

Ah non lasciarmi, Ah non lasciarmi no. Bell' Idol mi - o, di chi mi fi - de - ro, di

Fe po Fe po

chi mi fi - de - ro se tu m'in - gan

Fe po Fe po Pia Sempre

ni bell I - dol mi - o, se tu m'ingan - ni, se tu m'in - gan

tr po

ni . Ah non lasciarmi, Ah non lasciar - mi,

(5)

Fe p^o
 no. bell' Idol mi - o, di chi mi fi-de-ro, di chi bell Idol mio, mi fide - ro, fe tu' min-
 gan - ni, fe tu' mingan - ni, bell Idol mio, fe tu' mingan -
 ni, di chi mi fide-ro, bell Idol mi - o, fe tu' min - gan -
 ni, Ah non lasciarmi, Ah non las - ciar - mi no.

6 5 4 3 6 4 3 7 9 3 4 3 b7
 b6 5 4 3 b5 6 5 4 b5 b7 6
 F P F P F P
 p^o w tr
 6 5 4 3 (6) 6

tr
P.F.
P.
Allegro F.P.

Di vita manche - - re - i, nel dirti addi - o, che

tr
vi - ver non potrei, fra tanti affan - - - ni, fra tan - ti af - fan -

ni, di vita manchere - i, io mancherei di vita, nel dir - ti ad - di - o, bell

I - - dol mio, nel dirti ad - di - o. Ah non las - ciar - mi no Al Segno .S.

(7)

del Sig.^r Galuppi .

Viola Col Basso

Col Baise

Come po - tes - ti oh

di - - o,

Perfida, tra - di - tor,

Perfida , tradi -

- tor, Perfida, tradi - tor, Ah che la reason i - o,

5 6 5 4 3

Fe

Ah che la reason i - o, fen - to ge - lar mi il cor. Man - carmi. fento,

Po Fe Po Fe Po Fe Po Fe

Perfida, tradi - tor, fi tradi - tor.

2 3 (9) 6 3

po rinf. Fe po
 Ah ch  la reason i-o, fen - to ge - lar - - mi il cor. Man - car - -
 6 6 6 6 6 *tasto Solo*
 Fe po Fe rinf. Fe
Col Basso
 - mi fen - to mi fen - - to Mancar - mi fen - to, Mancar - - - mi fen - -
 6 4 3 9 8 6 4 3 5 6 6 4
 po
 tr
 - to . 6 6 6 6 6 5 6 6 5 3 *Come potefti oh*
 Fe
Col Basso
 dio, oh dio, Perfida, Perfida tra-di-tor. Ah ch  la reason i-o,
 6 5 6

fi son io, sento gelarmi, ge-larmi il cor. Mancar mi sen-to, Per-fida,

Fe Po rinf. Fe

Per-fida, fi tradi-tor, sen-to ge-lar-mi il cor. Man-

Po Fe Po Fe Po

car-mi sen-to, tradi-tor, Perfida, Mancar mi

Fe

sen-to Mancarmi fe-to. Viola

tr

w

Fe

Pri di tradir la fe' perche crudel, perche, perche, crudel, perche ;

p

Col Basso

Viola

tr

Ah che dell' fallo mio, tradir mi pento, tradir mi pen-to, tradir mi pen-to.

(12)

Aria nel La Didone Abbandonata - Sig.^{ra} Mattei - del Sig.^r Perez

Andantino *p* *f* *p* *f* *rinf.* *fortis* *rinf.* *p*

unis *unis*

p *f* *p* *rinf.* *f* *p*

Va crescendo il mio tormento il mio tormento fo lo sento e non l'intendo

fo lo sento e non l'intendo giusti dei che mai sa-ra fi lo sento

(13)

Musical score for the first system. It consists of three staves. The top two staves are for piano accompaniment, with dynamics *P* and *F* indicated. The bottom staff is for the vocal line, with lyrics: "non l'intendo gius-ti de-i che mai fa-ra' io lo sento no non l'intendo". Fingering numbers (6, 8, 5, 4, 3) are present below the vocal line.

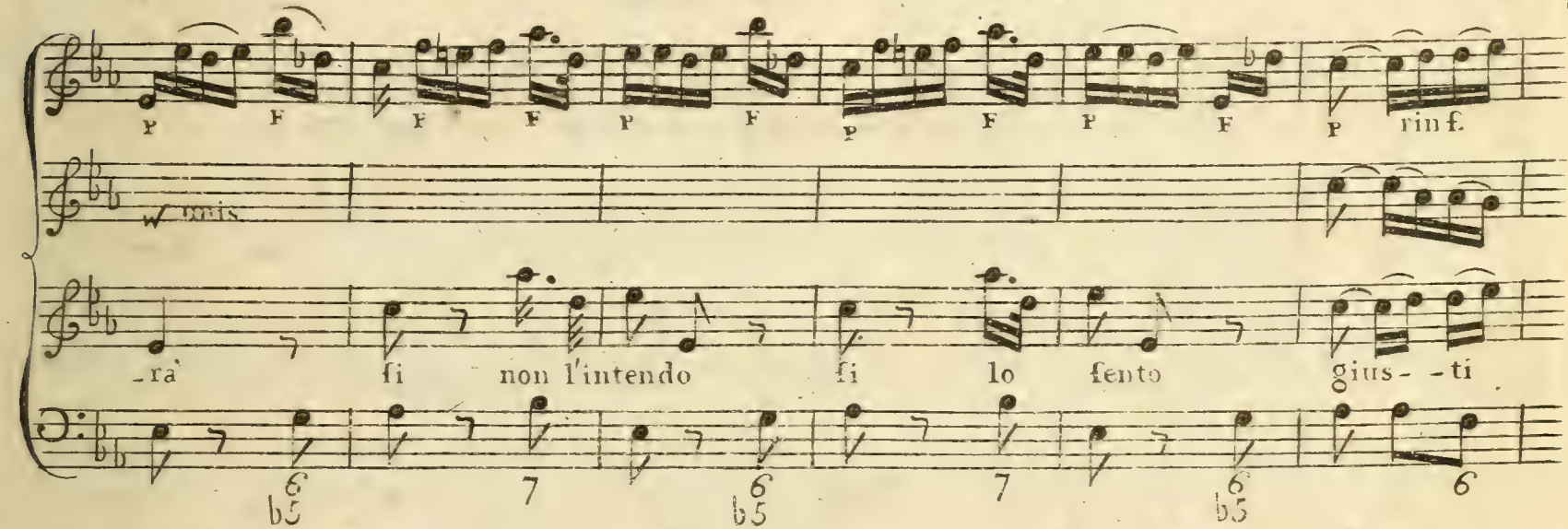
Musical score for the second system. It consists of three staves. The top two staves are for piano accompaniment, with dynamics *fortis^o*, *P*, and *F* indicated. The bottom staff is for the vocal line, with lyrics: "gius-ti dei che mai fa-ra' che mai fa-ra' che mai fa-ra'". Fingering numbers (6, 8, 5, 4, 3) are present below the vocal line.

Musical score for the third system. It consists of three staves. The top two staves are for piano accompaniment, with dynamics *P*, *crescendo*, and *rin f.* indicated. The bottom staff is for the vocal line, with lyrics: "Va crescendo crescendo il mio tor-". Fingering numbers (2, 3, 4, 5, 6, 7) are present below the vocal line.

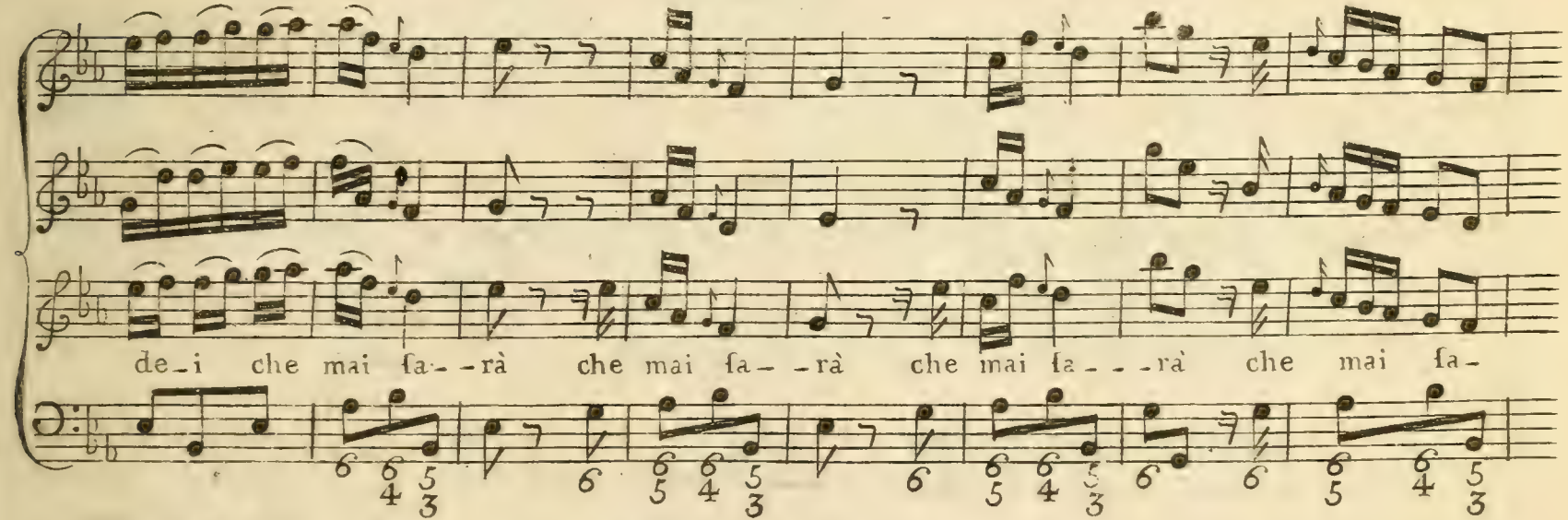
Musical score for the fourth system. It consists of three staves. The top two staves are for piano accompaniment, with dynamics *P*, *P*, and *F* indicated. The bottom staff is for the vocal line, with lyrics: "mento io lo sento e non l'intendo giusti dei che mai fa-". Fingering numbers (8, 3, 6, 6, 4, 5, 6, b5, 7) are present below the vocal line.



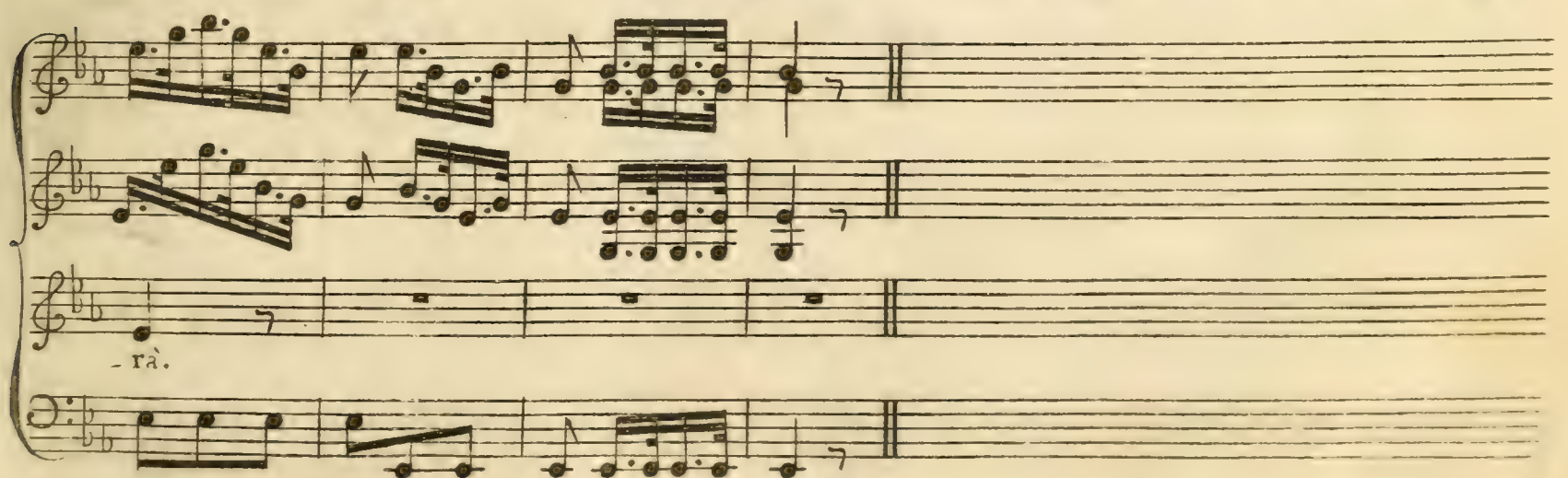
First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "ra fi lo fento non l'in - tendo gius - ti dei che mai fa -". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics markings include *p* and *f*. Fingering numbers (6, 5, 4, 3) are present in the bass line.



Second system of the musical score. The vocal line continues with lyrics: "ra fi non l'intendo fi lo fento gius - - ti". The piano accompaniment continues with similar rhythmic complexity. Dynamics markings include *p* and *f*. A *W. m. s.* marking is visible in the piano part.



Third system of the musical score. The vocal line has lyrics: "de - i che mai fa - - rà che mai fa - - rà che mai fa - - - rà che mai fa -". The piano accompaniment continues with the same intricate rhythmic patterns. Dynamics markings include *p* and *f*. Fingering numbers (6, 5, 4, 3) are present in the bass line.



Fourth system of the musical score. The vocal line has lyrics: "ra." followed by a double bar line. The piano accompaniment concludes with a final chord and a double bar line.

Finis nel La Didone Abbandonata - Sig.^{ra} Mattei - del Sig.^r Perz

Maestolo Allegro

The musical score is written for a vocal soloist and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Maestolo Allegro". The score consists of 16 measures. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The piano part includes various ornaments and fingerings, such as sixteenth-note runs, triplets, and sixteenth-note chords. The lyrics "Son Re - gi - na, e fo - no, fo - no a -" are written below the piano part in the final measures.

tr *po* *Fe* *w* *po* *5/3* *6* *6* *4* *5* *6* *4* *5* *6* *5*

Son Re - gi - na, e fo - no, fo - no a -

(16)

-mante, e fo - no a - man - te, e l'im - pe - ro, l'impero io
 fola fo - la voglio, del mio voglio, e del - - mio cor. Son Regina, sono amante,
 e l'im - pe - ro io

(17)

fo - la voglio, regi - na, a - man - te, vo - gliò l'im-pero, l'impero del
 mio cor, l'impe - ro del mio
 cor. Son re-gi - na, e fo -

P^o
 Col Basso
 Fe
 tr
 P^o
 #
 6
 5

no aman-te e l'im-pero l'im-pero io fo-la voglio del mio

Viola col Basso

foglio e del mio cor voglio l'impero fi l'impe-

Col Basso

ro del mio

cor fon re-gina fo-no amante e fo-la io voglio e

cor fon re-gina fo-no amante e fo-la io voglio e

(19)

Handwritten notes at the top: *12 69246 202*

The musical score is written in F major (one sharp) and common time. It consists of a vocal line and a piano accompaniment. The lyrics are in Italian.

First System:

- Vocal line: *fol-a io voglio l'impe - - - - - ro del mio cor l'im-*
- Piano accompaniment: Features a complex texture with many sixteenth and thirty-second notes. A trill (*tr*) is marked on the vocal line.

Second System:

- Vocal line: *- pe - - - - - ro del mio cor.*
- Piano accompaniment: Continues the complex texture. A trill (*tr*) is marked on the vocal line.

Third System:

- Vocal line: *- pe - - - - - ro del mio cor.*
- Piano accompaniment: Continues the complex texture. A trill (*tr*) is marked on the vocal line.

Fourth System:

- Vocal line: *- pe - - - - - ro del mio cor.*
- Piano accompaniment: Continues the complex texture. A trill (*tr*) is marked on the vocal line.

Fingerings: The piano accompaniment includes various fingerings such as 7, 6, 5, 4, 3, 2, 1, and 6, 4, 5, 3, 6, 4, 5, 3.

Trills: Trills (*tr*) are marked on the vocal line in several places.

Ornaments: Ornaments (*orn*) are marked on the vocal line in several places.

Tempo: The tempo is marked *Col Ballo* (With the Ball).

